



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2017-2018

season of events

In High Voice

**Featuring University of Toronto Women's Chorus,
Wayne State University Women's Chorale
and Florivox**

Conductors:

Arianne Abela, Elaine Choi, Joshua Tamayo, Tracy Wong

With collaborative pianists:

Gerrie Ball, Eunseong Cho

Sunday, March 11, 2018

2:30 pm

Timothy Eaton Memorial Church,

230 St. Clair Avenue West

We wish to acknowledge this land on which the University of Toronto operates.

For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River.

Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

In High Voice

Program

Florivox

Joshua Tamayo, *conductor*

Song of the Universal

Words: Walt Whitman
(1819-1892)

Music: Ola Gjeilo
(b. 1978)

Elaine Choi, *piano*, Stephen Boda, *organ*

Shenandoah (American Folk Song)

Arr. Howard Helvey
(b. 1968)

Now Let Me Fly (Traditional Spiritual)

Arr. Stacey V. Gibbs
(b. 1964)

Wayne State University Women's Chorale

Arianne Abela, *conductor*

Gerrie Ball, *accompanist*

Ave Regina caelorum a 3

Guillaume Dufay
(1397-1474)

Deep River (1999)

Donald Patriquin*
(b. 1938)

Svadba

traditional Bulgarian folksong

I Dream a World (2007)

Joan Szymko
(b. 1957)

Still I Rise (2005)

Rosephanye Powell
(b. 1962)

Anna Armstrong, Ashley Baylor, Stephanie Weil, *soloists*

University of Toronto Women's Chorus

Elaine Choi, Tracy Wong, *co-conductors*

Eunseong Cho, *collaborative pianist*

Psalm 121 (1984)

Imant Raminsh*
(b. 1943)

Selections from *Requiem Aeternam* (1995)

Nancy Telfer*
(b. 1950)

II. *Dies Irae*

III. *Offertorium*

Breanne Dharmai, Emma Moss, Diyara Tokamyssova,
Yvonne Gao, *speakers*

V. *Agnus dei*

Frances Beg, *soloist*, Chris Reesor, *guest percussionist*

Dandelion

Xingzimin Pan
(b. 1986)

Combined Choirs

Elaine Choi, Joshua Tamayo, Tracy Wong, *conductors*

Eunseong Cho, *collaborative pianist*

Tundra

Ola Gjeilo

We'll Sail Away

Nancy Telfer*

Indodana

traditional isiXhosa,
Arr. Barrett & Schmitt

Frances Beg, Alessia D'Ambrogio, Salena Harriman, Emily Harris,
soloists, Chris Reesor, *djembe*

*Canadian composers

Program Notes

SONG OF THE UNIVERSAL:

From the composer Ola Gjeilo:

Walt Whitman has always been one of my favorite poets. I love the unabashed optimism, exuberance, and his unwavering confidence in our deeper humanity - all through the prism of a big, warm, beating heart. These were all qualities I found in his wonderful *Song of the Universal* poem, from which I chose a few excerpts to form the lyrics of this piece.

SHENANDOAH:

The Shenandoah River and the valley that bears its name are located in Virginia. It is claimed that the river and valley were named in the 1750s by the Cherokee as a friendly tribute to a visiting Iroquois chief named Shenandoah. The origins of the haunting folk song named for this valley are obscure, and lyrics offer a variety of stories. Some tell of a roving trader in love with the daughter of an Indian chief. In this interpretation, the rover tells the chief of his intent to take the girl with him far to the west, across the Missouri River. Other interpretations tell of a pioneer's nostalgia for the valley in Virginia and still others describe a Confederate soldier in the American Civil War dreaming of his home in Virginia.

Howard Helvey (b. 1968) resides in Cincinnati, Ohio, where he is active as a composer, arranger and pianist, and serves as organist and choirmaster of historic Calvary Episcopal Church. He is also co-founder (2013) and conductor of the Cincinnati Fusion Ensemble, a professional chamber choir. Additionally, in 2016 he became Editor of the historic music publishing imprint, H.W. Gray. Nationally and internationally Helvey is in frequent demand as a composer, conductor, and speaker. Known particularly for his choral music, he maintains an extremely active writing schedule, and his hundreds of compositions and arrangements are published by Beckenhurst Press, Hinshaw Music, Oxford University Press, Boosey & Hawkes, H.W. Gray, Alliance Music, Lawson-Gould, E.C. Schirmer, MorningStar Music, Paraclete Press, and Roger Dean, among other companies.

With cognate studies in conducting, voice, organ, and poetry, Howard Helvey holds a Bachelor of Music degree in composition from the University of Missouri-Columbia and a Master of Music degree in composition and piano performance from the University of Cincinnati's College-Conservatory of Music. Designated an undergraduate Chautauqua Scholar, he pursued additional studies in piano at New York's Chautauqua Institution.

NOW LET ME FLY!:

Commissioned by an SSAA choral consortium, this setting celebrates overcoming life's challenges and obstacles. The introductory hymn, *I'll Fly Away*, serves as a catalyst from trial and longing to victory and triumph!

Stacey V. Gibbs matriculated at Kentucky State University where he served as student conductor. He has been in management for over 18 years while also conducting choral clinics of the spirituals. His work has been performed by the United States Air Force Sergeant Singers, Stellenbosch University Choir of Africa, The Aeolians of Oakwood University, Mt. San Antonio Chamber Singers, the University of Southern California Chamber Singers, and many other college, university, and high school choral ensembles both domestically and internationally.

Gibbs' music has been performed at all-state festivals, National Association for Music Education, and regional and national American Choral Directors Association conferences. His music was listed on JWPepper's 2010 "Editors Choice" list. *Didn't It Rain: The Spirituals of Stacey V. Gibbs* was released in 2012, recorded by The Sunday Night Singers of California. Stacey V. Gibbs conducted renowned artist Simon Estes & the Wartburg Choir performing *He's Got the Whole World in His Hands* in January 2013. This setting was performed at the 57th Inaugural Service for President Barack Obama.

AVE REGINA:

Usually overshadowed by Dufay's more popular settings of *Ave Regina caelorum* (notably, his 4-voice setting which he composed to be sung at his death bed), this setting of the ancient Marian antiphon text "Hail, Queen of Heaven" is a concise but energetic display of Dufay's compositional skill. Full of syncopation and striking open sonorities, the piece ends with a double leading tone cadence, also known as the Lydian cadence), made popular by Dufay and his contemporaries in the 14th and 15th centuries.

Hail, O Queen of Heaven.

Hail, O Lady of Angels.

Hail! Thou root, hail! Thou gate

from whom unto the world, a light has arisen:

Rejoice, O glorious Virgin,

Lovely beyond all others,

Farewell, most beautiful maiden,

And pray for us to Christ.

DEEP RIVER:

Deep River is perhaps one of the most well-known African-American spirituals, and best-loved among the general public. First printed and made popular by the Fisk Jubilee Singers in the 1870s, it was originally printed as an unaccompanied melody.

As was the custom in most African-American spirituals, the symbolism for freedom is scarcely hidden. In many spirituals, “campground” represents a land of freedom both in the afterlife and more specifically, the North. The leap up from “home” to “over” is a beautiful musical gesture that depicts the distance to be travelled and the struggle to reach that “promised land.” Donald Patriquin’s beautiful setting is both tranquil with a great sense of urgency.

Known across the globe primarily for his arrangements of folk music, Patriquin served on Faculty of Music at McGill University and now resides in Quebec.

SVADBA:

For traditional Bulgarian weddings, there are special songs for every part of the preparation whether it be the baking of the cake, the wine being poured. These songs are sung at the wedding table and when the wedding party and guests are together. A number of these wedding songs speak of the dark clouds that descend over the bride’s house and the sunshine in the house of the groom. This symbolism is highly indicative, for while the bride’s family mourns the loss of an able worker, the groom’s family rejoices in the addition of a woman who will most likely take over the responsibilities of the household. The songs usually mourned and celebrated the unpleasant and simultaneously pleasant aspects of marriage. *Svadba* is typically sung by the dancers themselves as they dance at the wedding celebration.

I see a dark fog, Stuiene,
Very dark god, sweetheart.
It is no fog, Stuiene.
No dark fog, sweetheart.
It is instead a brilliant village wedding.

I DREAM A WORLD:

Joan Szymko is an American choral conductor, music educator and composer. She currently resides in Seattle, Washington, where she directs the Aurora Chorus and Viriditas, a professional women’s choir.

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn.
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind –
Of such I dream, my world!

- Langston Hughes (1902-1967)

STILL I RISE:

Commissioned by Vox Femina in 2005, Rosephyne Powell notes:

“*Still I Rise* was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties—low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and such like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, “still I rise”!”

PSALM 121:

Written in 1984, composer Imant Raminsh has composed two versions of *Psalm 121* - I will lift up mine eyes unto the hill; one for treble choir and another for SATB choir. This piece starts off with a chant-like entrance with repeated notes, melody trading between Soprano and Alto, creating an echoing effect. Sitting in a comfortable tessitura, the simple opening phrases create a prayerful and calm beginning, conveying the humbleness of the Psalmist. Marked with *piu mosso* (more quickly), the middle section of this piece is in 6/8. The flowing movement reflects the affirming text - *the Lord as the keeper of Israel*. This section intensify as we go through a few key changes, with a dramatic crescendo in the span of 28 measures. This

climatic build leads us to a soaring line as we proclaim *He shall preserve thy soul*. This piece ends with an elongation of the opening motif. The stretched coda is especially fitting as the text of the psalm ends with *from this time forth even for evermore*.

(Notes by Elaine Choi)

“DIES IRAE,” “OFFERTORIUM,” “AGNUS DEI” FROM REQUIEM AETERNAM (1995) Nancy Telfer (b. 1950)

This is commissioned in memory of Valera Lusk Lee by the Peninsula Women’s Chorus and contains a combination of sacred text as well as the composer’s own text. “The entire work begins with images of the long process that nature needs to create a beach: a picture that suits the eternal nature of a requiem. The images of light (*lux perpetua*) help to convey the celebration of Valera’s life. The choir is located near San Francisco on the west coast of the United States where whales are a source of curiosity and symbol of ageless continuity. In “Dies Irae,” people are encouraged to take responsibility for the destruction of nature. The repetition in the “Offertorium” accompaniment is more meditative in nature to fit with the choir’s chanted parts. The image of waves was saved for the last movement, “Agnus Dei,” because it is, perhaps, the most eternal image of all.” (Telfer 1995)

DANDELION:

Born in 1986, Xingzimin Pan is currently a PhD student at the University of Utah studying composition. Pan’s music has been performed in the United States, Germany, France, Italy, Finland, Hungary, Poland, Australia, Singapore, China, Hong Kong, and Taiwan. He is the award recipient of several composition competitions including the 4th China-ASEAN Music Week Composition Competition, the 1st FNMC Composition Contest, and 2nd IFCM International Composition Competition. Pan’s works have been published by Fudan University Publishing House and Schott Music.

“Dandelion,” the last movement of a four movement work *What Flowers tell you*. This work tries to tell that though they are weightless and can fly afar, dandelions in fact have no grip over their fate and destiny. It is not up to them to decide where to stay, whom to be with, and for how long to linger. In fact, at some point after they embark on the flight, they will have realized that they can no longer return to the origin. That is how I feel about myself in recent years. I left my hometown at the age of 18. And it has been 6 years since I left China at 24. In retrospection, I realized that there are many things one cannot control. Neither does one know in which direction

he or she will drift when looking into the future. Eventually, we are all pushed along by our destiny.

(Text by Xingzimin Pan. Translated by Kai Sun)

*Fly, ever so tenderly.
I fly over the hill in the wind.
I fly over the river in the wind.
Fly, ever so slowly,
Over the hill, over the river,
Knowing nothing about when to return.*

*Fly, ever so tenderly.
I cannot discern the glittering lights.
I can only hear the murmuring creeks.
Fly, ever so slowly,
In the silent night, over those in slumber,
Knowing none who'd fly with me*

*The wind ceases suddenly,
Dropping me right beside you.
How I want to stay here for long,
Ending my never-ending journey.*

*But the wind starts again,
Taking off the ground with me,
Flying towards the unknown.*

*Fly, ever so freely.
The white clouds wander below me.
I have the breeze as my wings.
Fly, with the wind.
The journey goes on and on.
The hills, and the river,
They are only found in the dream.*

*On and on, I fly forward,
The memories belong only to my dreams.*

TUNDRA:

From the composer Ola Gjeilo:

The lyrics for *Tundra* were written by Charles Anthony Silvestri, specifically for this work. I asked him to write a text based on the title, and some photos of a part of my native Norway that is very dear to me; the Hardangervidda mountain plateau. It's pretty close to where my father grew up, a ski resort town called Geilo, in the mountains between Oslo and

Bergen. This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land, which Tony so wonderfully expresses in his text:

*Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.*

Tundra (2010) was commissioned by and dedicated to the ACDA Women's R&S Commissioning Consortium/Debra Spurgeon, National Chair.

Ola Gjeilo was born in Norway in 1978, and moved to New York in 2001 to study composition at the Juilliard School. He is the composer of over 30 published works, which are performed all around the world. Gjeilo's debut recording as a pianist-composer, the lyrical crossover album *Stone Rose*, was released to critical acclaim in 2007 on the 2L label. Presently a full-time composer based in Santa Monica, CA, Ola Gjeilo is also an avid sports and movie fan. For more information, visit www.olagjeilo.com.

WE'LL SAIL AWAY (2006) Nancy Telfer (b. 1950)

This one of Nancy Telfer's many nature-themed pieces. "I wrote the text using ideas about the sea that are common in many countries around the world so that singers in many places could use this music. My goal was to let singers experience the tempting pull of the sea and the feeling of being part of this environment which is nothing like anything on land." (Telfer, interview, January 21, 2017) It is also a celebration of friendship through shared adventures. Written for the 2011 Singapore International Youth Choir Festival, "We Sail Away" resonates among choral singers as it represents the choirs' journeys and experiences for choral festivals, concerts, and tours. The idea of sailing is shown in the compound meter and triplet grouping of notes. All voice parts take turns to lead as the melody line dances from one part to another. The contrasting sections of this piece encourages performers to expand their musicality and expressiveness in word painting, articulation, phrasing, and dynamics. This piece is also available for mixed voices (SATB) and male voices (TTBB).

(Notes by Tracy Wong)

INDODANA

This highly dramatic traditional African song is a true musical gem, presented a cappella at a slower tempo. Arranged by two South African composers, the ethnic flavour is palpable as small ensemble present the melody with the remainder of the choir providing the harmony.

*The Lord has taken his son who lived amongst us
The Son of Lord God was crucified.
Cry, father.*

Biographies

Elaine Choi contributes to Toronto's vibrant music community as a conductor, educator, adjudicator and collaborative pianist. Elaine is a four-time recipient of the Elmer Iseler Fellowship in Choral Conducting and a finalist for the Sir Ernest MacMillan Foundation Fellowship Award in Choral Conducting in 2010. As Director of Music at Timothy Eaton Memorial Church, she oversees four choral ensembles including singers from age 5 to 80. Elaine also conducts Toronto's Chinese Orchestra, Ontario's largest Chinese orchestra of traditional instruments. As an adjudicator, Elaine has worked at the Toronto Kiwanis Music Festival (2016/2017/2018), Yip's Music Festival (2017), Music Scarborough (2018), North York Music Festival (2018) and guest conducted at Toronto Mendelssohn Choir's Singsation Saturday! (2015) and CAMMAC's Reading Sessions (2016).

In 2018, Elaine will be completing her doctorate in choral conducting at the University of Toronto, studying with Dr. Hilary Apfelstadt. She is the co-conductor of the University of Toronto Women's Chorus. Elaine currently serves as President of Choirs Ontario.

Tracy Wong is completing a Doctor in Musical Arts (Choral Conducting) degree at the University of Toronto under the tutelage of Dr. Hilary Apfelstadt after obtaining a Master in Music Performance (Choral Conducting) at the same institution. She is the co-conductor of the U of T Women's Chorus, assistant conductor of Hamilton Children's Chorus, and a recipient of the Elmer Iseler National Graduate Fellowship in Choral Conducting (2016 & 2017). Tracy has led choirs in Malaysia and Canada, including the Kuala Lumpur Children's Chorus, Young Voices Toronto, and Mississauga Festival Youth Choir. She is a regular guest clinician for various choral festivals and workshops in Malaysia, Brunei, Singapore, Sri Lanka, Canada, and France, including Europa Cantat Junior 2017 in France (July 2017) and the upcoming multicultural choral music festival in Portugal (June 2018). Tracy's choral works have been published and performed by Malaysian, Canadian, and American choirs at international competitions and festivals. She is also currently a member of the Exultate Chamber Singers.

University of Toronto Women's Chorus

University of Toronto Women's Chorus comprises singers performing a variety of women's chorus repertoire. For vocal majors, choral singing is an integral part of their vocal education, along with private lessons and opera studies. It complements their other vocal experiences by enabling them to refine their aural and music reading skills; apply principles of vocal pedagogy; and participate with others in expressive music making. For non-vocal majors, chorus provides opportunities for musical growth and enrichment, vocal and ensemble skill development. In addition to learning treble repertoire, we will have opportunities to perform mixed voice (SATB) music in March for Cherubini's *Requiem*.

Arianne Abela is on conducting faculty at Wayne State University in Detroit, MI, is founder/director of the Detroit Women's Chorus, and serves as music director for Vancouver-based opera company, Re:Naissance. In 2013, Abela was featured conducting on NBC's *Today Show* and was a semi-finalist in Season 8 of *America's Got Talent* as director of 3 Penny Chorus and Orchestra. The ensemble later recorded for the soundtrack of Hollywood film *Walk of Shame* starring Elizabeth Banks. While in Connecticut, Abela served on faculty at Wesleyan University, Greater Hartford Academy of the Arts, The Westover School and Notre Dame High School. Abela holds degrees in conducting from the University of Michigan, Yale University and Smith College.

She sings professionally in ensembles across the country such as Yale Choral Artists, sounding light, Etherea Vocal Ensemble, and Audivi. Originally from the San Francisco bay area, she lives in Detroit with her husband, Noah, and one-year-old, Hazel.

Wayne State University Women's Chorale

Numbering 20 to 25 singers, the Women's Chorale is a non-auditioned ensemble dedicated to performing blends of music from all genres. The ensemble nurtures individual voices and skills as well as provides opportunities for members to bond with like-minded singers in the pursuit of technique and artistry. The ensemble has recently performed at the 2017 inaugural National Women's Convention in Detroit, in collaboration with the Detroit Symphony Orchestra, with local professional ensembles, and will host a community event entitled Finding your Voice this April.

Joshua Tamayo fell in love with music at age 4 when he made his first contact with the piano. In 1993, he enrolled at St. Michael's Choir School where he embraced an intense musical tutelage. Under the mentorship and guidance of both Miss Kathleen Mann and Monsignor Thomas Barrett Armstrong, he quickly blossomed into a fine and well-rounded musician.

His love for conducting blossomed when he was 12 years of age when he had the honour to be the guest conductor of the Sudbury Symphony Orchestra. He later pursued music at the University of Toronto majoring in piano performance. Currently, Joshua continues to share his passion for music full-time as a pianist, accompanist, organist, conductor, music director, arranger, and composer.

Florivox

Vox Choirs is a family of non-auditioned community choirs for young adults with relationship building, social responsibility, and musical excellence at its core. Florivox is the organization's women's choir that was founded in September 2014. A love of singing and strong sense of community are the guiding principles of Florivox. The name, which is Latin for flourishing voices, is emblematic of the core belief in the power of choral music to transform oneself and others. Members meet once a week from September to June to explore a wide variety of styles and to develop choral/singing skills, all within a friendly and supportive environment.

Cherubini Requiem with the UofT Symphony Orchestra

Saturday, March 24 | 7:30 pm
MacMillan Theatre, 80 Queen's Park

HILARY APFELSTADT *conductor*
URI MAYER *conductor*
UNIVERSITY CHOIRS

CHERUBINI *Requiem in C minor*
VERSLUIS *Lauds* for Symphony Orchestra
BRAHMS Symphony No. 2, Op. 73 in D major

Tickets: \$30, \$20 senior, \$10 student
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*This concert marks the end of Professor Hilary Apfelstadt's tenure as
Director of Choral Activities at the University of Toronto.*



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Personnel

WOMEN'S CHORUS 2017-2018

Elaine Choi and Tracy
Wong, *co-conductors*
Eunseong Cho,
collaborative pianist

SOPRANO

Nicole Agostino
Leticia Balogh
Vanessa Barreto
Maddy Battista
Frances Beg
Sarah Boutros
Ana Isabella Castro
Giselle Chan
Katharine Chiu
Alessia D'Ambrogio
Amelia Depiero
Breanne Dharmai
Wenyuling Ding
Andrea Franco
Salena Harriman
Emily Harris
Rina Khan
Mackenzie Kiemele
Kristina Koznova
Jana Kwok
Lauren Levorson-Wong
Stephanie Lui
Emily Ninavaie
Erica Simone
Olivia Spahn-Vieira
Diyara Tokamyssova
Karen Wong
Phoebe Wong
Reyna Yan

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Carissa Chen
Lucy Cheng
Chanel Chow
Vanessa Fung
Yvonne Gao
Reina Kwak
Youn Jung Kwon
Lin Li
Michelle Lin

Sophie Loeschenbrand
Alexandra Los
Sarah Marchack
Emma Moss
Saki Nishida
Tessa Prasuhn
Nikole Puchkov
Lydia Shan
Carina Shum
Emily Tam
Teresa Tang
Catherine Wang
Evelina Wieleba
Judy Yang
Fu Tian Yao
Sher Yao
Anita Zhang
Hui (Kelly) Zhu

FLORIVOX

Joshua Tamayo,
conductor

Christina Ip
Kayleigh Fisher
Heather Gilmour
Sara Lebensold
Jasmine Nathaniel
Sarah Zealey
Chealsea Berry
Rachel Peters
Megan Elliott
Michelle Olsen
Melody Xu
Erika Strong
Alicia Chiasson
Emerald Lacaille
Rachel Calvelli
Sarah Brown
Marie-Eve Nadeau
Lauren Dibbs
Emily Phoenix
Monica Zhang
Tessa Lehmann
Laura Trenton
Lindsay Rett
Jacqui Hayworth
Alison Curcio
Amy McCuaig

Irene Chen
Jessica Shadlock
Sheena Melwani
Katharina Hassel
Kayla Csaszar
Laura MacKinnon
Chelsea Rudderham
Janaki Banting
Melissa George
Cheryl Bain
Anne Floros
Cindy Long
Agatha Hodsman
Kayla Kaster
Priscilla Lee
Jessica McCloskey

WOMEN'S CHORALE

Arianne Abela,
conductor
Gerrie Ball,
accompanist

SOPRANO

Anna Armstrong
Ashley Baylor
Hannah Bonenfant
Isabelle Fucinari
Hannah Gianfermi
Clarissa Kam
Samantha Maroki
Brianna Wetherington

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Caolifhionn Davis
Brianna Jones
Genevieve MacPhee
Kindall Storks
Madelyn Sly
Meara Thierry
Stephanie Weil
Natasha Zahor

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For information on giving opportunities at the Faculty of Music please contact Bruce Blandford at 416-946-3145 or make a gift online at <https://donate.utoronto.ca/music>



FLORIVOX
CHOIR

CELTIC JOY

Sunday, March 25th 2018

3:00 PM

Grace Church on-the-Hill, 300 Lonsdale Road

Tickets: \$20 in advance

\$25 at the door

voxchoirs.org/tickets

Joshua Tamayo, Conductor

Joelle Crigger, Violin

Victor Cheng, Piano

Anne Floros, Guitar